

STRATEGIES

The strategies are organized according to the five objectives of TCC (see page 10).

Access

Objective: To provide greater access to the arts and culture to residents throughout San Antonio.

San Antonio is a Cultural City

San Antonio is a city that values and participates in the arts and culture. According to the TCC public opinion survey (page 79), 93% of all residents participate in at least one cultural activity each year, 70% attend a church or neighborhood festival and 61% visit a museum or art gallery. Parents seek out cultural activities for their children—54% of households with children have a child participating in the arts outside of school. Nonetheless, increasing access to the arts and culture for all of San Antonio was a fundamental message from the community throughout the TCC planning process. Participants spoke often and convincingly about the concentration of cultural resources in the downtown area and the need to make programs and venues more available throughout the city. Parents in the outlying neighborhoods, City Council members and arts professionals all articulated a similar vision of “bringing the arts and culture to everyone” throughout all quadrants of the city.

Improving access encompasses several related issues:

- Bringing the arts and culture to the neighborhoods
- Making the arts and culture relevant to diverse cultures
- Ensuring cultural equity
- Expanding arts and cultural education
- Improving marketing

Provide More Arts and Cultural Programs in Neighborhoods

Making arts and cultural programs more available throughout all geographic areas of the city is a practical response to San Antonio’s urban reality. San Antonio, like many American cities, has grown into a collection of far-flung and sometimes disparate neighborhoods. Residents seek to enjoy a sense of local community in their neighborhoods and the “hassle factor” of traveling between areas of the city makes it all the more important to have services available locally. The arts and culture are seen

“As you move out from the City’s center, there are fewer and fewer services and facilities.”

Senior Citizen Focus Group participant

as a way of reinforcing and celebrating the unique character of each neighborhood and increasing civic participation by having programs nearby.

Remove Barriers to Participation in the Arts and Culture

Access is more than geography, however. TCC participants identified many barriers to access, including cost, transportation, time, information about available programs, cultural relevancy, language, education about the arts and culture, and physical handicaps. San Antonio's socio-economic indicators reflect some of these barriers. Bexar County income and educational levels are lower than national averages, while poverty and disability levels are higher. The predominant culture is Chicano/Latino and nearly half of all households speak a language other than English at home. Clearly, improving access will require arts and cultural programs that address the actual circumstances and interests of the population.

"One of the important roles of festivals is to bring diverse peoples together."

Senior Citizen Focus Group participant

TCC participants spoke about the need for arts and cultural programs that are relevant to the cultural backgrounds of San Antonio's residents. This spans a breadth of programs from the San Antonio Symphony to the Tejano Conjunto Festival, and from art classes at the Southwest School of Art and Craft to the multicultural performance series of the Carver Community Cultural Center. Having a broad definition of the arts and culture is as important as having available a range of programs. They are seen as serving the interests of a culturally diverse population, while also providing various "entry points" for residents to participate in arts and culture. Recent national studies of arts participation suggest that this approach is essential to overcoming barriers to participation. A 2001 RAND Corporation study, [A New Framework for Building Participation in the Arts](#), suggests that strategies to increase arts participation need to consider carefully the audiences they are trying to target. Similarly, strategies aimed at audiences that are not currently predisposed to the arts will need to change individual attitudes toward the arts.

"The problem in San Antonio is that the arts are conceived as elitist—the arts just aren't central to people's lives."

Senior Citizen Focus Group participant

Ensure Cultural Equity

Cultural equity emerged from the early phases of the community process as an important issue and one that is central to improving access (Cultural Equity, page 11). San Antonio's demographics alone, with a majority Chicano/Latino culture, strongly suggest the need to address this issue. According to the 2000 U.S. Census, San Antonio is the eighth largest U.S. city, with approximately 1.1 million residents. Its population includes 59% persons of Hispanic origin and 7% African Americans. National research indicates that arts participation varies by ethnicity, consequently cultural factors are key to increasing arts and cultural participation. For example,

participation among Hispanics and African Americans is lower than among Caucasians by conventional measures of attendance, while Hispanics participate more often through festivals and family-oriented events. San Antonio, with its majority *Mexicano* culture, is known for its cultural festivals and has a number of culturally specific arts organizations, including prominent institutions such as the Guadalupe Cultural Center and the Carver Community Cultural Center that are rooted in and reflective of communities of color. Many other arts and cultural organizations serve diverse populations through their programming. Nonetheless, the TCC Executive Committee and other planning participants defined cultural equity as an ongoing goal that includes mutual respect for diverse cultures and the fair distribution of resources among cultural communities. The Executive Committee discussed cultural equity in some detail and drafted a vision statement (page 79). Planning team member Pablo Martinez also prepared an equity statement (page 11). Both can serve as the basis for development of a cultural equity policy.

Expand Arts and Cultural Education

Another important element of access is arts and cultural education. People who have had more arts education are much more likely to attend the arts, and arts education is the strongest factor in predicting arts attendance, according to Effects of Arts Education on Participation in the Arts (National Endowment for the Arts Report, 1996). Also, the role of arts education in positive student outcomes has been thoroughly documented in the past generation. For example, *Champions of Change: The Impact of the Arts on Learning*, published in 2000 by the President's Committee on the Arts and Humanities, is a compilation of national research on the impact of arts education on student learning and success. This report concludes, "If we are to equip young people for professionally and personally rewarding careers, we must give them greatly enriched experiences [through the arts and humanities.]"

"How can we tackle arts education, when Texas doesn't have a handle on public education generally?"

Arts Education Focus Group participant

Arts and cultural education has been a subject of concern and action in San Antonio among the arts and cultural community for many years. Partially in response to a lack of such education, San Antonio's arts and cultural organizations and artists have provided programs to schools and lifelong learning to the general public on an ongoing basis. In recent years, the City of San Antonio identified arts education as a priority in its 1993 *Department of Arts and Cultural Affairs Strategic Plan*. The 1995 *San Antonio Arts Participation Survey* documented the public's shared understanding of the value of arts education. And in 2001, San Antonio's Arts Education Task Force prepared a landmark study, *The Arts Dynamic: A Survey & Analysis of Arts Education in San Antonio Area Schools for the 1999-2000 School Year*, which documented the state of arts education throughout Bexar County. According to *The Arts Dynamic*, San Antonio's public and

private schools provide a measure of arts and cultural education, but face significant gaps in services and resources. At the same time, San Antonio's arts and cultural organizations provide fine arts programs to more than half of Bexar County's school children. This is an impressive amount of community service, yet it falls far short of the comprehensive, sequential arts education needed to accomplish substantive outcomes with students. In short, it reflects the magnitude of need in the schools.

"Through the numerous grants we have made to arts organizations for work with youth, we have come to understand the importance of the arts in cognitive, social and emotional development. The documented decline of arts programming in our schools should be of great concern to all of us."

Private Foundation Director

Arts and cultural education is also the subject of recent state action. In 2004, the Texas State Board of Education (SBOE) adopted a statewide curriculum mandate for arts education. The SBOE requires that all school districts utilize Texas Essential Knowledge and Skills (TEKS), which include curriculum standards for art, dance, music and theater. While this mandate is unfunded, it provides a new policy platform for systemic change at both the elementary and secondary levels.

TCC's goals for improving arts and cultural education include:

- Reintroducing to schools comprehensive, sequential arts education in art, dance, music and theater for all students in all grades
- Providing more lifelong learning programs to the community, including after-school programs for students and continuing education for adults
- Inter-relating the programs in these two fields (in-school and lifelong learning)
- Serving under-served populations

There are significant local and statewide obstacles to achieving these goals that will require more than new and increased educational programs. Some of these obstacles relate to public awareness of the value of arts and cultural education, and others relate to Texas' ongoing challenges in financing public education. A long-term commitment to policy-level advocacy and change will be needed to address the systemic obstacles.

Improve Marketing

While San Antonio has a wealth of cultural resources, TCC participants discussed the practical difficulty of learning what is available. Currently, marketing is primarily the responsibility of individual cultural organizations, with some joint marketing provided by the Office of Cultural Affairs, the Convention and Visitors Bureau and others. Marketing efforts tend to be event-focused and less concerned with community wide or institutional audience building. Some of San Antonio's marketing needs are traditional and well-understood: making information more

systematic, comprehensive and user-friendly for diverse residents. Other marketing needs are subtle and will require innovation. Recent research suggests that marketing must adopt “new fundamentals” that do more than provide easy access to information. “New Fundamentals and Practice to Increase Cultural Participation and Develop Arts Audiences,” (Yoshitomi, Gerald D., Grant Makers in the Arts Reader. vol. 2, no. 1, 2000) says that while the arts offer deeply meaningful and rewarding personal experiences, they are misperceived by many as elitist, unavailable or “not for me.” *New Fundamentals* counsels that audience development should specifically aim to change these misperceptions and provide new participants with positive experiences. This type of effort requires marketing that integrates event marketing with long-term strategies for audience building that address the underlying barriers to attendance.

“...43% of first time attenders did not attend events in the past because they were unaware of programs offered.”
1995 Market Research Study

Access Strategies

1. Develop a network of neighborhood “cultural captains.”

A network of “cultural captains” will provide an ongoing, two-way link between the arts and cultural community and the neighborhoods. The two objectives of this network are to facilitate arts and cultural programs in local areas, and to help generate participation in programs taking place in other areas of the city. Cultural captains need not be “arts people,” which will serve to broaden the dialogue and understanding of the overall access effort. The network should determine how often it needs to meet and how to coordinate with other marketing and outreach efforts.

Lead Agency: CASA, in partnership with Neighborhood Resource Center, Westside Coalition and OCA

Begins: 2005/06

Resources Needed: Staff resources

2. Develop a Neighborhood Arts Catalogue of arts classes, exhibitions, performing arts groups and literary arts programs, supported by matching grants from the City to neighborhood based organizations, such as schools, libraries and churches.

A “catalogue” of performing, visual and literary programs and classes is a vehicle to deliver arts services in the outlying neighborhoods at relatively low cost. Groups and individuals would be invited to apply for inclusion in the catalogue. Neighborhood groups, churches, schools and social organizations would be eligible for matching grants from OCA to support the programs they select from the catalogue.

Lead Agency: OCA, in partnership with Neighborhood Resource Center, Library Department, Arts Education Task Force, Parks and Recreation Department and Office of External Relations

Begins: 2006/07

Resources Needed: \$30,000 for catalogue production and distribution;
\$50,000 annually for matching grants.

3. Develop an inventory of available cultural venues and potential venues, and provide referrals and incentives to make the spaces more available for arts and cultural programs.

Making better use of existing venues is the simplest way to address the lack of cultural facilities and this information is currently not available in any comprehensive manner. Cultural

venues to be inventoried should include not only the established cultural venues, but also parks, libraries, school facilities (including Edgewood Academy of Fine Arts), community centers, colleges, KellyUSA and Brooks City Base. Once the inventory is complete, staff should provide information and referrals to help facilitate venue use.

Lead Agency: OCA
 Begins: 2005/06
 Resources Needed: Staff resources

4. *Acquire a well-equipped portable stage to support festivals and special events in parks and neighborhood settings.*

A frequent comment about barriers to cultural programming in the neighborhoods was the lack of appropriate venues. A portable stage with the technical capacity for a broad variety of performing arts uses will meet many of these needs. To fulfill its purpose, specifications for the portable stage should be carefully identified in consultation with potential users. Fees for its use should be kept to affordable levels and/or subsidized through grants.

Lead Agency: Parks and Recreation Department
 Begins: 2006/07
 Resources Needed: \$400,000 for equipment purchase

5. *Develop, within OCA, a “one-stop” permitting process for festivals and special events, coordinating all city support services—police, street closures, sanitation, etc.*

Another frequent comment about barriers to cultural programming in the neighborhoods was the difficulty of navigating the permitting process. Coordinating this process within OCA will provide the public with an arts-friendly staff person who can clarify the requirements and facilitate the permitting process.

Lead Agency: OCA, in partnership with Economic Development Department, Parks and Recreation Department and the Public Works Department
 Begins: 2006/07
 Resources Needed: Staff resources, including new staff position (\$35,000)

6. *Establish an affordable fee schedule for cultural organizations and festivals to use city-owned venues.*

Venue fees are a major impediment to increased cultural programming in the neighborhoods. Reducing costs, along with more readily available information about venues, will increase programming in areas throughout the city, at relatively low cost.

Lead Agency: OCA, Parks and Recreation Department
Begins: 2006/07
Resources Needed: Staff resources

7. *Develop “Opportunity San Antonio,” a program of board diversity training to encourage individuals to participate in the governance of San Antonio’s cultural institutions.*

Cultural organizations that are criticized for not having ethnically diverse boards frequently complain that they are unable to identify qualified candidates. This proposed program would provide board training for persons wishing to serve on cultural boards, while at the same time allowing the cultural institutions to introduce their organization to a pool of trained and committed potential board members.

Lead Agency: Local chambers of commerce, Nonprofit Resource Center, Neighborhood Resource Center, OCA, St. Mary’s University and diverse stakeholder groups
Begins: 2006/07
Resources Needed: Part-time staff plus related program expense

8. *Establish a partnership to address arts and cultural education on a policy level through leadership, research, planning and advocacy.*

A partnership of CASA’s Arts Education Task Force, The Westside Arts Coalition, TCC, OCA, the Hispanic Chamber of Commerce, school district officials and other stakeholders, should be formed to address arts and cultural education in a comprehensive manner. The partnership should convene a leadership group to develop a community wide arts education policy and a plan, including a comprehensive advocacy and community awareness program. Advocacy will need to address both state and local issues, and the partners should compile a research compendium to support advocacy efforts. They should also identify local model schools and programs, and document their educational outcomes as case studies.

Lead Agency: CASA’s Arts Education Task Force, The Westside Arts Coalition, TCC, OCA, Hispanic Chamber of

Commerce and school district officials. Other stakeholders to be added as appropriate.

Begins: 2005/06

Resources Needed: Staff resources plus potential research costs

9. *Make existing arts education resources more available through information and referrals, coordination of existing programs and development of a comprehensive resource directory.*

The partnership described in the previous recommendation can strengthen linkages among school-based and lifelong learning programs by convening program managers to network, share plans and identify collaborative opportunities.

OCA should convene an inter-departmental COSA committee to identify and develop arts education opportunities within city programs. Departments include Community Initiatives, Libraries and Parks & Recreation.

The partnership, through the efforts of CASA's Arts Education Task Force, should develop a comprehensive resource directory, available on-line and in hard copy. The resource directory will become an ongoing program, requiring staff resources to keep information up-to-date, and to provide information and referrals.

Lead Agency: OCA in partnership with CASA's Arts Education Task Force for the resource directory

Begins: 2007/08

Resources Needed: \$50,000 for resource directory, plus staff assistance

10. *Create an arts and cultural education staff position to support the arts and cultural education partnership.*

For the first five years of the arts and cultural education partnership, OCA should provide funding for a dedicated staff position housed at OCA. CASA's Arts Education Task Force should take primary responsibility for defining and hiring this position. This position and its funding should be evaluated after (or before) five years, to assure appropriate ongoing staffing and support for the partnership. Staff efforts should be directed to support of the partnership, not to providing programming to students.

Lead Agency: OCA

Begins: 2005/06

Resources Needed: \$35,000

11. Strengthen the arts education curricula, programming and community connections at the three arts magnet schools.

The efforts of all three arts magnet schools—Edgewood Fine Arts Academy, Thomas Jefferson High School and North East School of the Arts—can be strengthened by increased communication and coordination. The arts and cultural partnership should facilitate convening of these schools on a regular basis to share information, identify common issues, explore potential collaborations and advocate for improvements.

Lead Agency: Edgewood Fine Arts Academy, Thomas Jefferson High School, North East School of the Arts, CASA's Arts Education Task Force, OCA and TCC.

Begins: 2005/06

Resources Needed: TBD

12. Create a scholarship program for students and continuing education program for artists.

TCC should establish a competitive scholarship program, administered by OCA, to provide funding for students interested in careers in the arts and culture. In keeping with the commitment to lifelong learning, it should also establish a continuing education fund for artists to attend workshops and conferences, and undertake other study and travel. Even modest awards can provide important assistance to students and artists for their learning, and bring public attention to the achievements of San Antonio's young and established artists.

Lead Agency: TCC & OCA

Begins: 2007/08

Resources Needed: \$25,000 annually

13. Strengthen community wide marketing of San Antonio's arts and cultural organizations and events to residents.

Community wide marketing should aim to both increase attendance for specific events and address long-term audience building needs. This includes supporting and expanding OCA's marketing program and website through such efforts as:

- Facilitating the exchange of audience data among arts and cultural organizations, and/or the development of a community wide audience list.

- Developing packages of “custom made seasons” that allow patrons to pick and choose among the offerings of several organizations.
- Continuing support for and development of packages such as the “Fall Arts Festival.”

Local marketing should coordinate closely with community wide advocacy and outreach (page 52) and with the cultural and heritage tourism program (page 46).

Lead Agency: OCA, in partnership with local cultural organizations, CVB, Parks and Recreation Department and Office of External Relations

Begins: 2006/07

Resources Needed: Staff resources and related program expenses

CROSS-REFERENCES

Other strategies that apply to the Access objective:

<u>Strategy</u>	<u>Page</u>
16. Cultural Districts	44
20. Cultural and Heritage Tourism Program	46
21. Cultural and Heritage Tourism Plan	46
24. Advocacy Initiative	52
25. Cultural Equity Policy	52
26. Technical Assistance for Cultural Equity and Outreach	52
29. Neighborhood Tours	59

Economic Development

Objective: To promote the economic growth of San Antonio's creative economy.

Develop San Antonio's Creative Economy

The Cultural Collaborative is founded in part on the observation that San Antonio's creative economy is an important and under-recognized economic sector, and that the community as a whole will benefit from development of the sector. At the beginning of the process, the TCC Steering Committee identified planning for the creative sector of San Antonio's economy as a priority. TCC's opening event, the November 2003 Finding Ways Conference, featured economist Dr. Richard Florida as its keynote speaker. Florida's central thesis is that cities with stronger creative communities are more economically competitive. Investing in a vibrant cultural infrastructure helps attract and retain creative individuals and businesses that contribute to the local economy.

"Our success as a city is all about promoting imagination and creativity."

Community Forum Participant

Who is in the "Creative Economy"?

Creative individuals include visual artists, performing artists, media artists, film makers, arts educators, craftspeople, designers, architects, writers, production technicians, volunteers and others.

Creative business include advertising, marketing, architecture, design, digital media, music and dance clubs, art galleries, art-related retail stores, film production and post-production, art-related printing, live theatres, festivals and others.

Creative nonprofits include all types of arts and cultural organizations, historical and heritage organizations, professional and volunteer associations, arts-related departments within a college or university, and others.

Other recent research extends this idea farther—the creative sector is a significant growth industry that has been little understood and has lacked the benefit of economic development planning. For example, The Creative Economy Initiative's 2000 study, The Role of the Arts and Culture in New England's Economic Competitiveness, documents the scope and growth of that region's "creative cluster" within its overall economy: 3.5% of the region's total workforce is employed by the creative economy; the occupations that comprise this sector are growing at a rate of 14% as compared to 8% in New England overall; and it generates \$6.6 billion dollars in tourism revenue alone.

"Through our research we can see that there is a "Creative Economy" in New England that is made up of both nonprofit and commercial sectors, as well as a significant population of individuals engaged in or trained in artistic or cultural fields. This creative economy is a fundamental component of our regional economic environment. Our research also supports a new way of looking at the arts and culture as an industry cluster in much the same way as we view the financial services and technology industry clusters, among others. With this new information,

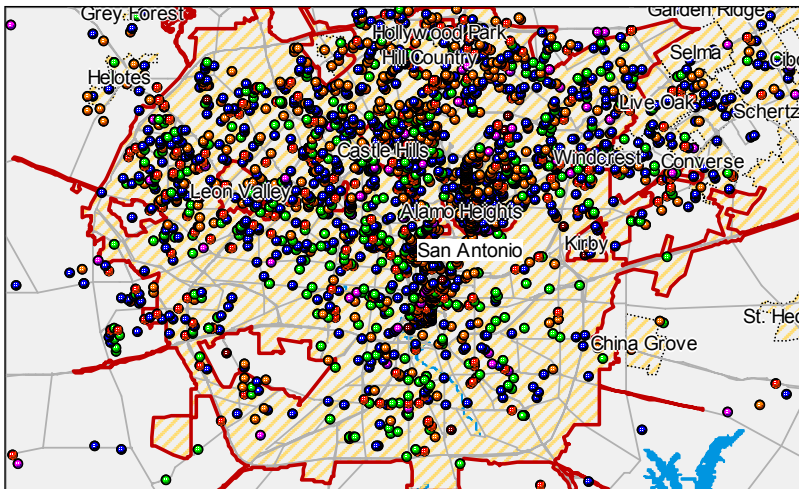
we will be able to create and leverage extraordinary opportunities for collaborations that extend well beyond what is traditionally perceived as the “cultural community” to include business and government. The results will benefit every economic sector across New England.”

That study led to the creation by New England’s regional chamber of commerce of a strategic economic development plan for its creative economy.

Focusing on the creative sector fits with San Antonio’s overall economic development strategies. San Antonio’s 2004 Strategic Plan for Enhanced Economic Development adopts a fundamental strategy of strengthening existing targeted industries. It also seeks to identify and focus on industries that possess the greatest potential for steady economic growth and a positive return on the community’s investment.

San Antonio’s creative sector has that potential. The results of an economic impact study of the creative industry conducted by Drs. Richard Butler and Mary Stefl of Trinity University, show a total annual output of over \$1.2 billion and employment of nearly 12,000 jobs. This means that San Antonio’s creative sector has an economic impact comparable to other local industries targeted for economic development.

The Butler/Stefl study is corroborated in part by a second analysis of San Antonio’s creative community, conducted in 2004 by Americans for the Arts, based on data from Dun & Bradstreet.



There are at least 2,010 arts-related businesses throughout San Antonio.

This study identifies 2,010 arts-related businesses (including nonprofits), located throughout the city, that employ 10,411 people. Americans for the Arts notes that these figures are probably low, because the data on which the study is based does not count all arts nonprofits in the community.

The results of the Butler/Stefl study align with other national and local studies that have thoroughly documented the economic impact of this economic sector. Taken together, they demonstrate that the creative economy is more than a supporting player for other sectors of the economy. Americans for the Arts 2004 study, Creative Industries: Business & Employment in the

Arts, shows that the arts—nonprofit and for-profit—account for 4.3% of all U.S. businesses and 2.2% of all U.S. employees.

Americans for the Arts 2002 study, Arts & Economic

Prosperity, documented that U.S. nonprofit arts organizations alone are a \$134 billion industry that generates tax revenues

equal to eight times total government spending on the arts. It also showed a 45% growth in output between 1992 and 2000.

“The City of San Antonio needs to recognize the cultural industry as an economic engine.”

Community Forum participant

The City has already initiated an effort to develop the local creative community, through the San Antonio Technology Accelerator Initiative (SATAI), a successful business incubator. In 2004, SATAI created a Digital Media Cluster to help support that portion of the creative community.

TCC participants identified several issues for economic development of San Antonio’s creative sector:

- Small business development
- Workforce development
- Supporting creative individuals
- Developing cultural districts
- Expanding cultural and heritage tourism

Support Small Business Development

Creative businesses tend to be small businesses, ones that have basic needs for training, networking and access to capital. Still, the challenge of meeting these needs involves addressing the specialized backgrounds and requirements of the people who comprise the creative sector. The craftsperson selling artisan jewelry in a street fair or storefront gallery is typically an “arts person” who has more likely been educated at arts school rather

than business school, and whose interest in, and understanding of, marketing may well be limited. The small entertainment software firm, with only a handful of employees, was probably founded by computer gamers and “geeks” who are successful by virtue of their creative passion and specialized expertise, not because of their business training. Similarly, banks and venture capitalists are often unfamiliar with the risks and potential rewards of these enterprises. Small business development must aim to develop skills, mutual understanding and new relationships that nurture the ecology of the creative sector. The success of these businesses is important to San Antonio’s economy not only for their direct fiscal impact, but also, as Dr. Richard Florida

“What is the core business of the City? Are we doing this? Are we doing it well? The City has a critical role in cultural development as an important economic generator.”

Creative Business Executive

asserts, because of their contribution to a creative and diverse community environment that is the seed bed of the creative sector.

Support Workforce Development

Workforce development, like small business development, is a fundamental economic development strategy. San Antonio currently has a number of college-level programs in creative fields, such as UTSA's rapidly growing Architecture Department. Aligning San Antonio's educational programs with the needs of its creative sector is a long-term strategy that benefits the educational institution as well as the creative community. This strategy is already in practice in San Antonio, through such initiatives as discussions between UTSA and SATAI to enhance digital media education at UTSA. Workforce development can begin at the high school level, as is currently done in San Antonio with academies that pair high schools with corporations in specific industries. It can also be supported by arts and cultural education incorporated into the elementary, middle and high school curriculum. Accordingly, involving economic development representation in initiatives to enhance arts and cultural education will strengthen the efforts of both.

Support Creative Individuals

The creative sector is populated by creative individuals, people who have specialized expertise in the arts or cultural fields. A key characteristic is the high level of their education, whether formal or informal. Lifelong learning is not only a part of the culture of the creative community, it is also a professional necessity. "Creatives" by nature are continually evolving and forging new directions and interests. This makes support for the creative individuals in the creative sector an important strategy for economic development.

Support for creative individuals includes aspects of workforce development, such as ongoing professional training and learning experiences. It also includes support for artists in the form of fellowships for the creation of new work and other support services that foster a continually-evolving and well-networked arts and cultural community, including the many volunteers that support local arts and cultural programs.

Develop Cultural Districts

San Antonio currently has several vibrant cultural districts, such as South Town, that capitalize on the community's unique built environment, heritage and artistic output. It also has additional areas with the potential to become cultural districts or less formal cultural zones. TCC planning participants spoke about the value of cultural places in the city, and the ways in which these places serve related

"I have personal memories of the theater district on Houston. We were far better than we thought we were and we need to reclaim that."

*TCC Review Focus
Group participant*

community needs. Cultural districts provide a public meeting ground for the community, they are an economic generator and they help keep creative people in San Antonio. They can serve tourists, as well as residents, and offer a more genuine experience than a “tourist zone.” Cultural districts are also a powerful tool for historic preservation and revitalization, two longstanding priorities in San Antonio.

Expand Cultural and Heritage Tourism

Cultural and heritage tourism is now a well-established and well-understood strategy for economic development. The cultural traveler offers many advantages to the tourism industry, staying longer and spending far more than the average tourist, and sometimes filling off-peak time periods. Cultural tourism also offers the prospect of converting day visitors into overnight visitors and encouraging visitors to move beyond the Riverwalk into other downtown areas (including HemisFair Park) and into the neighborhoods.

“Cultural tourism must begin with those things that define or identify our community.”
Community Forum participant

Cultural tourism is also an integral strategy of San Antonio’s competitor and benchmark cities, such as New Orleans. San Antonio has rich cultural and historic resources that currently enhance its tourism and the city ranks highest among comparable cities for these attractions. Historic sites are currently the third-highest reason, behind general sight-seeing and theme parks, for visitors’ decisions to come to San Antonio. San Antonio’s festivals are already a major draw. The Convention and Visitors’ Bureau currently has no distinct cultural tourism program or budget but agency staff plan to create one and to reshape the community’s brand to better reflect and capitalize on its unique cultural identity.

San Antonio has a strong financial incentive to expand cultural tourism, since tourism is directly related to the Convention and Visitors Facilities Fund (“hotel occupancy tax”). Because of the greater average spending of the cultural traveler, cultural tourism programs can result in significant increases in tax revenues.

Cultural and heritage tourism offers benefits to the creative community as well. Businesses, nonprofit organizations and events that appeal and can be made accessible to tourists can realize gains in attendance, exposure and even contributions. It is important to note, however, that tourism programs require the development of mutual understanding among cultural organizations, the tourism industry and the managers of the program. For example, arts organizations often need to reshape programs and make other changes to enhance the visitor’s experience. Tourism businesses must learn the requirements and limits of cultural events and organizations. Ongoing communication, planning and negotiation are required to forge a “win-win” program.

“San Antonio must expand its visitor zone beyond the Riverwalk and the Alamo.”
Community Forum participant

TCC planning participants articulated another hope for cultural and heritage tourism. As discussed in the Authenticity and Creativity section (page 55), there was ample discussion of the desire to present a more authentic face of San Antonio to the visitor. Properly done, cultural and heritage tourism can highlight and support the most authentic and, therefore, desirable aspects of San Antonio, the ones that residents value most.

Economic Development Strategies

14. Provide small business assistance targeted at creative businesses, including sole proprietorships.

Creative businesses are typically small businesses. Small business assistance, adapted to meet the needs of creative businesses and individuals, is a powerful tactic for economic growth within the sector:

- Create a nonprofit incubator to manage the business affairs of creative businesses and provide business training; the incubator should also assist emerging nonprofit arts and cultural organizations.
- Establish a business training program for creative businesses, modeled on SATAI.
- Develop and enhance programs that provide access to capital and credit for small creative businesses.

Lead Agency: EDD, in partnership with OCA and San Antonio Inc. Additional partners could include SATAI, South Texas Business Fund, chambers of commerce, UTSA Institute for Economic Development, ACCION Texas, Community Development Loan Fund and the Nonprofit Resource Center.

Begins: 2007/08

Resources: Staff resources, plus program funding to be determined through strategic planning

15. Support the education and development of the creative workforce.

Workforce development should address the specific needs of the creative sector, including training in creative fields, arts and cultural education (K – 12), and ongoing professional development. Specific strategies should be developed through strategic planning and should include:

- Leverage elementary schools, middle schools, high schools and higher education institutions to provide programs that develop a future creative workforce to grow and sustain the creative sector.
- Develop a high school Creative Industry Academy, modeled on existing academies (e.g., Information Technology & Security Academy, Alamo Area Aerospace Academy and Manufacturing Technology Academy), that pairs magnet schools with local creative businesses.
- Work with local school districts, PTAs and education committees to enhance the arts education at the K-12 level.
- Support the securing of flagship status (i.e., Tier I Doctoral/Research Extensive Status) for the University of Texas at San Antonio.

- Facilitate the creation and expansion of degree programs in creative fields at local colleges, universities and arts and cultural organizations; also, lifelong learning programs, including mentorships, apprenticeships and other non-traditional learning arrangements.
- Support the expansion of local culinary arts programs.

Lead Agency: EDD and OCA, in partnership with local school districts, local Parent-Teacher Associations, University of Texas at San Antonio, St. Mary's University, Trinity University, University of the Incarnate Word, Our Lady of the Lake University, Alamo Community College District, San Antonio, Inc., St. Philips College, Southwest School of Arts and Crafts, Arts Education Task Force (CASA) and other local arts and cultural organizations

Begins: 2007/08

Resources: Staff resources, plus program funding to be determined through strategic planning

16. Support the development of existing and emerging cultural districts or zones in areas such as the Houston Street area, South Flores, South Town, Guadalupe Street, the Deco District, Nagolitos Street, Midtown on Blanco, South Presa Street and the Carver Community Cultural Center District.

Cultural districts develop organically around the natural gathering of cultural activity in certain areas of a city. Cultural districts with highly successful programming already exist to varying degrees in some areas of San Antonio, such as South Town and First Friday. OCA and the Planning Department, in consultation with representative San Antonio artists, should lead research and community planning efforts to explore specific potentials for augmenting existing and emerging cultural districts. This planning should include the less formal structure of a cultural zone. It should also identify next steps for such issues as designation, signage, structure, funding, programming and marketing.

Lead Agency: OCA, Planning Department, CVB, Downtown Alliance, Public Works, Economic Development Department, VIA, Neighborhood Action Department, Downtown Advisory Board, Chambers of Commerce, individual artists and representatives of creative businesses. May require City Council and/or Bexar County Commissioners Court action.

Begins: 2007/08

Resources Needed: Staff resources for planning

17. Create a program of fellowships for individual artists of all disciplines in San Antonio.

Fellowships for individual artists will support for the creation of new work by San Antonio artists and serve to develop and promote the creative sector. OCA should administer the fellowship program and arrange for exhibition of work created by fellows. Fellowships should be awarded on a competitive basis by peer review, with a transparent and equitable selection process.

Lead Agency:	OCA. May require City Council action.
Begins:	2007/08
Resources Needed:	\$50,000 annually for fellowships plus related program expense, such as exhibition, marketing and catalogue

18. Develop support services for San Antonio's individual artists, including networking opportunities, information and referral services, a resource directory, professional development training, and leadership development.

A thriving creative community requires support services that inform and connect the artists and other creative individuals in the community. OCA should provide or arrange these services, partnering with other organizations to avoid duplication.

Lead Agency:	OCA, with potential partners such as the Nonprofit Resource Center and CASA's Arts Education Task Force
Begins:	2007/08
Resources Needed:	Staff resources, plus related program expenses, including \$25,000 annually for professional and leadership development

19. Re-institute and enhance the Catalog of On-Site Artist Services (COSAS), the directory of San Antonio artists and craftspersons marketed to local architects and design firms.

In 2001 the Public Art and Design Enhancement Program published the Catalogue of On-Site Artists Services (COSAS), an attractive and well-designed directory of San Antonio artists and craftspersons who design and fabricate unique stone, metal, tile, surface, and wood crafts for the built environment. This catalogue was distributed to San Antonio architects, landscape architects and other designers to assist them in identifying artists to incorporate in their projects. This represented a relatively low-cost method of providing local artists and craftspersons with exposure in the design community. While the original COSAS directory exists on-line, it is not updated; OCA should restart and broaden the scope of this program

and re-publish both the internet and print version of the catalogue. Also, marketing of COSAS should be expanded beyond the design community to include developers, real estate agents and home buyers. In the long term, COSAS could evolve into an annual trade show and/or showroom.

Lead Agency: OCA
 Timeline: 2006/07
 Resources: \$30,000 for selection process, design and printing of catalogue; staff resources

20. Create a cultural and heritage tourism program within CVB designed to promote San Antonio's cultural assets and identity, move visitors beyond current zones, and encourage visitation in neighborhoods.

This program should be developed following completion of the plan described in the following recommendation.

CVB should create a broadly-based committee to advise the cultural and heritage tourism program, including CVB, OCA, Economic Development Department, International Affairs Department, Film Commission, arts and cultural organizations and other relevant stakeholders.

CVB should also develop a matching grants program for arts and cultural organizations to fund marketing expenses related to the goals of the cultural and heritage tourism program.

Lead Agency: CVB, in partnership with OCA, Economic Development Department, International Affairs Department, Film Commission, arts and cultural organizations and other relevant stakeholders
 Begins: 2005/06
 Resources: Staff resources, plus related program expenses for marketing, product development, etc.

21. Develop a cultural and heritage tourism plan to inform the goals, structure and operations of the new cultural and heritage tourism program.

CVB should undertake a formal planning effort for the cultural and heritage tourism program, based on this TCC plan and the existing research done by CVB. The tourism plan should address fundamental issues such as vision and authentic identity, as well as tactical issues.

Lead Agency: CVB
 Begins: 2006/07
 Resources: \$75,000 plus staff resources

22. Identify and pursue other economic growth opportunities within San Antonio's creative economy.

There are additional economic growth opportunities for the creative economy, many of which are already identified in San Antonio's 2004 *Strategic Plan for Enhanced Economic Development*:

- Conduct an economic impact study of the creative industry and conduct a cluster analysis of the creative industry.
- Conduct a census of the creative community, building on existing data bases and lists, to serve as a communications and research tool.
- Include The Cultural Collaborative as a member of the Economic Roundtable.
- Enhance efforts to recruit, expand, and retain targeted businesses.
- Create an Arts and Culture Committee in partnership with chambers of commerce.
- Implement the San Antonio Technology Accelerator Initiative action plans, particularly with respect to fostering the growth of the digital media cluster.
- Identify, support, and champion public/private investments in infrastructure, such as programs and facilities, necessary to support the growth of the creative sector.

Lead Agency: EDD, in partnership with OCA and San Antonio Inc. Additional partners could include the Greater San Antonio Chamber of Commerce, SATAI, CVB, San Antonio Area Tourism Council and representatives of creative businesses

Begins: Immediate (Economic Impact Study is underway)

Resources: Staff resources

23. Coordinate the efforts to develop the creative economy.

The scope of economic development initiatives recommended in this plan is large and will require oversight to:

- Coordinate economic development efforts through The Cultural Collaborative and San Antonio, Inc.
- Establish performance measures to track and promote results of the aforementioned initiatives.
- Ensure reporting and accountability of the partner commitments to the economic development of the creative sector through reporting at The Cultural Collaborative and San Antonio, Inc. conferences.

Lead Agency: TCC, San Antonio, Inc., EDD and OCA. May require City Council and/or Bexar County Commissioners Court action.

Begins: 2005/06

Resources: Staff resources

CROSS-REFERENCES

Other strategies that apply to the Economic Development objective:

<u>Strategy</u>	<u>Page</u>
8. Arts Education Policy Partnership	32
13. Community Marketing to Residents	34
29. Neighborhood Tours	59
30. – 38. Resources Strategies	Beginning 65

Community Awareness

Objective: To increase community awareness of the role and value of all San Antonio's arts and culture.

The Apparent Paradox of the Arts and Culture

The goal of increasing community awareness of the arts and culture was a consistent, clear message from the community throughout the TCC process. Participants commented in detail about the extraordinary accomplishments and value of San Antonio's arts and cultural community, and their frustration that this contribution is not better understood or supported by the public and by policy makers.

The explanation for this apparent contradiction lies in perception. For example, San Antonio is a thoroughly cultural and creative community but it does not always see itself as one. Despite the high level of residents' actual participation in the arts and culture, the TCC public opinion survey (page 81) suggests a perception problem with the term "arts and culture." Some San Antonians, especially those who are younger and less-educated, do not relate to this term. They attend arts and cultural activities but tend to view it as entertainment or leisure activity. They are part of the unrecognized but critically important "undercurrent" of cultural activity that is integrated into San Antonio's way of life, and that is a key focus of TCC. This may reflect the common misunderstanding that the arts are elite and not for the average person, or that the arts are merely a quality of life issue.

"What is unique about San Antonio? Three hundred thousand people come to the Fiesta parade on a Friday night, and then six hundred thousand come the next night for the enjoyment of what is San Antonio. The entire city is there, it's very diverse, and there isn't even a big police or security presence."

Marketing Consultant

In fact, San Antonians want more arts and culture and are willing to pay for it, according to the TCC public opinion survey. A majority of San Antonians would pay an additional \$10 annually in taxes to support the arts and culture, 57% want more arts education in schools, and 54% said that it was very important that the public schools redirect more of their existing budgets into arts education.

San Antonio is far from unique in this circumstance. In the arts and culture, there is frequently a discrepancy between public attitudes and behavior, on the one hand, and public policy on the other. A series of national polls and studies in the 1990's documents a consistent pattern: more than half the American public attends the arts annually, defined narrowly as museums, musical plays, classical music concerts, opera, jazz, plays, or ballet. And Americans overwhelmingly support more arts education and increased government funding for the arts. Yet arts support has declined substantially and disproportionately in recent years, by such measures as total state

spending on the arts and the portion of private charitable contributions going to the arts. This apparent paradox is now understood as a lack of community awareness and effective advocacy. Local and national organizations have long recognized the need to “make a better case” for the role and significance of the arts and culture in communities and the economy, and to broaden the public’s understanding of what is included in the realm of the arts and culture.

Advocate for the Arts and Culture

For this reason, the issue of community awareness has risen to the top of the national agenda in the past year. Americans for the Arts created in 2004 a national political advocacy organization, the Arts Action Fund, to engage citizens in education and advocacy in support of the arts and arts education. Their goal is to recruit 100,000 members in the first year, and to have 1 million members within five years. This “PAC” will help ensure that arts-friendly public policies are adopted at the federal, state, and local levels, and public and private resources are maximized.

“Advocacy and outreach are the essential issues – they impact all of the other issues. We simply are not making our good work known.”

Community Forum participant

TCC participants suggested a local version of this national effort. They repeatedly pointed out the lack of a coordinated effort to inform the general public about San Antonio’s arts and culture, and the inadequacy of current, scattered advocacy efforts. The arts and cultural community has not had a unified voice and message. Planning participants believe that once the actual role of the arts and culture is better understood by more San Antonians, participation will increase and policy will become more supportive. They also desire to have a “place at the policy table,” where the interests and resources of the arts and culture can be considered in decisions about community issues, such as education, economic development, and neighborhood and urban planning.

Build Greater Cultural Equity

The issue of cultural equity in the arts and culture is relevant to more than one TCC objective and is discussed in the Access chapter (page 25). The TCC Executive Committee discussed cultural equity in some detail and drafted an initial statement to serve as the basis for development into a cultural equity policy (page 11). Achieving greater cultural equity is an important part of community awareness for several reasons. First, the demographics and history of San Antonio make this an over-arching community issue that should be considered a part of most, if not all, public policy. Second, the arts and culture are an effective tool for promoting cultural understanding and respect; they should be an integral component of San Antonio’s efforts to ensure greater cultural equity. Third, as discussed in the Access chapter, addressing cultural equity is also a necessary

“We must understand the importance of consolidating and unifying our message about the value of the arts to our community.”

Community Forum participant

component of increasing attendance in the arts and culture, and overcoming barriers to participation.

Outreach to the Community

Achieving greater community awareness of the arts and culture in San Antonio will require more than television and billboard ads. Outreach programs that bring more arts and culture to more residents are a long-term strategy for changing attitudes and increasing understanding. Indeed, the nature of the arts and cultural experience is that it is meaningful and even transformative for participants. Having a positive arts and culture experience, and having early exposure, are the most important factors in a person's decision to participate. This means that programs designed to reach under-served and new participants, and the young, are the slow and steady means for converting non-attenders and building new audiences. As discussed in the Access chapter (page 25), increasing participation generally requires removing or diminishing barriers to attendance. This includes practical solutions such as better marketing as well as programs that are culturally relevant to the intended audience. This suggests that outreach programs must be designed in two-way communication with the target participants, a dialogue that often corrects misperceptions on both sides.

Community Awareness Strategies

24. Create a comprehensive, long-term advocacy initiative.

Successful advocacy will require sustained and focused effort, under the leadership of an independent organization with adequate resources, including staff. As recommended in Resources, a new organization, The Cultural Collaborative, created to oversee implementation of the plan, should take the lead on advocacy (page 65). It should create a strategic advocacy plan, including a unified agenda and message, and develop an advocacy toolkit for community use.

Lead Agency:	TCC, in partnership with local cultural organizations, such as CASA and the Westside Coalition
Begins:	2005/06
Resources Needed:	Staff resources

25. Develop a cultural equity policy statement to guide the efforts of TCC and OCA.

A cultural equity policy will help ensure that TCC implementation, City programs and City-supported cultural institutions reflect the community's cultural and ethnic diversity. The policy should be developed jointly by TCC and OCA, utilizing a process of community input, utilizing the draft cultural equity statement developed during the TCC process (page 11).

Lead Agency:	TCC, OCA. Requires City Council action.
Begins:	2005/06
Resources Needed:	Staff resources

26. Provide technical assistance to arts and cultural organizations to develop plans for cultural equity and/or more effective outreach, and matching funds to implement such plans.

Cultural equity and outreach, while not the same issue, are related and each challenge often requires planning, like other areas of management and governance. OCA, in partnership with the Nonprofit Resource Center and the UTSA Department of Public Administration, should coordinate a technical assistance program in the form of information resources, workshops and individual consultations to enhance cultural competency and develop cultural equity and/or outreach plans, with matching grants available to help implement the plans. Local cultural organizations can help provide and identify diversity resources and experts.

Lead Agency: OCA, in partnership with Nonprofit Resource Center, UTSA Department of Public Administration, and local cultural organizations

Begins: 2005/06

Resources Needed: \$25,000 annually for technical assistance and matching grants

CROSS-REFERENCES***Other strategies that apply to the Community Awareness objective:***

<u>Strategy</u>	<u>Page</u>
1. – 13. Access Strategies	Beginning 30
20. – 21. Cultural and Heritage Tourism Strategies	46

Authenticity and Creativity

Objective: To strengthen San Antonio's unique and diverse culture, heritage and architecture.

Use Culture and Creativity to Define San Antonio's Identity

TCC planning participants passionately discussed the twin issues of San Antonio's authentic identity and its creativity. They view San Antonio as engaged in a long-term struggle to define its authentic identity and choose how it embraces creativity. In essence, participants place great value on aspects of San Antonio's way of life and view culture and creativity as essential ingredients. They also object to the erosion of San Antonio's authentic identity and consider culture and creativity to be critical to improving it.

Participants expressed frustration that "authenticity" has sometimes been appropriated to mean simple preservation of the past, the "dumbing down" of heritage, or even erasure of ethnic identity. They commented that the community is generally slow to embrace innovation or change. They deplored the lack of "cool places" to gather and socialize outside the few well-known downtown areas.

"San Antonio has a very strong preservation ethic, but we need a paradigm shift here. San Antonio is afraid to build on the past."

Architects Focus Group participant

At the same time, they expressed great pride and enjoyment in what they perceive as San Antonio's authentic identity. Their experience of authenticity is largely a cultural one. They appreciated San Antonio's human scale and organic way of life that unselfconsciously integrate cultural activities into everyday experience. They appreciated the majority Mexican/Mexican American culture, bilingual atmosphere, international relationships and extensive cultural diversity. They love the tangible presence of cultural heritage in community events and in the historic buildings. Many people spoke about their choice to live in, or return to, San Antonio, often for reasons that included the cultural environment.

For many, San Antonio's authenticity is intimately linked to its creativity. The community's history includes great achievement in the arts and culture, and in the quality of the built environment.

Planning participants also view creativity as essential to San Antonio's future. Fostering innovation and enterprise is the way to extend the community's heritage. It is also the way to address many of San Antonio's challenges, such as growing the economy, strengthening education and improving the urban landscape.

"In the 1920's, Paris thought San Antonio was competition in the arts."

Executive Committee member

Improve San Antonio's Urban Design

San Antonio has an extraordinary and well-preserved collection of historic buildings and places, such as El Mercado, La Villita and the King William Historic District. Some treasures have been lost, including La Gloria, but the community clearly values its heritage and has adopted strong preservation requirements, enforced primarily through the Historic and Design Review Commission. Yet planning participants often commented on the uneven quality of contemporary architecture and urban design. Some parts of the city are viewed as lacking a coherent plan and aesthetic standards, a situation made all the more objectionable in contrast to the intrinsic beauty and interest of the historic building stock. Design professionals, developers and citizens alike commented on their desire to see San Antonio do better in fashioning itself as a modern city. They also indicated that, while San Antonio had relatively strong urban planning and design guidelines in place, they are not rigorously enforced. The Historic and Design Review Commission (HDRC) has responsibility for conducting design review, but focuses almost exclusively on historic preservation and is described as “reactive” in nature. HDRC pays little attention to review of contemporary development and architecture.

“San Antonio lacks a coherent, compact arts center. It is a fragmented, distributed system, not connected to downtown.”

Architects' Focus Group participant

Residents stated their desire for more interesting and authentic public gathering places. They cited the lack of urban spaces that encourage interaction and dialogue, and the apparent lack of planning and vision in designing this function into many new commercial and residential developments. Several employers commented on this as a significant weakness in attracting and retaining creative employees.

To address many of these concerns, a thoughtful urban design master plan can offer important benefits to San Antonio. It can bring into focus important aesthetic assets of the community that can be strengthened and reinforced. In an era of increasing suburbanization, an urban design plan can promote smart growth that emphasizes transit-oriented density along major corridors. It can highlight the unique identities of particular neighborhoods. Ultimately, property values rise and property tax revenues increase. Finally, it can ensure the careful integration of new buildings and infrastructure into the vibrant historic character of San Antonio.

Many participants also spoke about the limited image of San Antonio that tourists see, and their desire to project a more authentic representation. Rather than having an experience of cultural tourism, visitors are shown a shallow “touristic culture.” Participants would strongly prefer to improve visitors’ experience by directing them to

“The face time the Alamo gets makes a contemporary image for San Antonio impossible.”

Architects' Focus Group participant

San Antonio's authentic arts and culture, such as Blue Star Contemporary Art Center and First Friday, the McNay Art Museum, the San Antonio Museum of Art, and the missions.

Use Public Art for Aesthetic Leadership

The City's Public Art and Design Enhancement Program is well-established and its collection adds value to the built environment.

The program has the potential to contribute more to the community's authentic identity, and to provide aesthetic leadership in developing the contemporary definition of what is authentically San Antonian.

Stakeholders of this program believe that it would benefit from development of a cohesive vision that would give the public art collection a better-focused and -articulated artistic identity, and would increase its value to the community.

"Private developers should be required to include public art whenever they ask for incentives or concessions from the City."

*Public Art Committee
Focus Group participant*

Authenticity and Creativity Strategies

27. Develop an urban design master plan.

San Antonio has a wealth of historically significant buildings and architecture and has generally done an excellent job in preserving this rich cultural resource. The City has been less successful in ensuring the quality of new public and private development and promoting the successful integration of contemporary architecture into the cityscape. The creation of an urban design master plan would provide a roadmap to guarantee that new development reaches the highest level of civic aesthetics.

The master plan should employ a community process to articulate a community vision and identity for San Antonio's built environment, including how to integrate its historic and contemporary aesthetics. It should also address the question of whether the Historic and Design Review Commission or a separate Urban Design Review Board should assume authority for implementation of design standards.

The master plan should include development of an inventory of cultural and aesthetic assets in San Antonio's downtown and selected neighborhoods to inform local urban design decisions.

Lead Agency: Planning Department, in partnership with Public Works Department, Public Art and Design Enhancement Program, Parks and Recreation Department, OCA

Begins: 2007/08

Resources Needed: \$250,000

28. Develop a Public Art Master Plan for San Antonio.

The City has successfully completed a number of excellent public art projects in recent years and has demonstrated a commitment to including public art in City public works projects.

These projects, however, are developed on a case-by-case basis and lack an overarching vision that would integrate the public art into the fabric of the City in a cohesive way.

Development of a public art master plan would accomplish this. The planning process should address issues that include:

- Adoption of a requirement for public art in new private development.
- Maintenance and restoration of the collection.
- A policy regarding monuments and memorials
- A policy regarding international gifts, and gifts of state, involving art works.

- Ways to enhance program management and effectiveness throughout the City organization.

Lead Agency: Public Art and Design Enhancement Program
(Public Works Department), Economic
Development Department, Planning Department,
Parks and Recreation Department, American
Institute of Architects, OCA

Begins: 2005/06

Resources Needed: \$75,000

29. Complete implementation of OCA's neighborhood tour packages ("Neighborhood Discovery Tours").

The City has already developed plans for a series of "Neighborhood Discovery Tours" that highlight the heritage and cultural amenities of communities throughout San Antonio. It is recommended that OCA, in conjunction with the CVB, take steps to implement these tours. They represent an important opportunity for the city to move visitors out of the downtown and into other parts of the city. These tours include:

- East Side/Ellis Alley
- Fort Sam Houston/Government Hill
- South Side/Missions
- West Side/Murals
- Near Northside/Deco District

Lead Agency: OCA, in collaboration with CVB and the cultural
and heritage tourism committee, Neighborhood
Resource Center, VIA

Begins: 2007/08

Resources Needed: \$30,000

CROSS-REFERENCES

Other strategies that apply to the Authenticity and Creativity objective:

<u>Strategy</u>	<u>Page</u>
16. Cultural Districts	44
20. – 21. Cultural and Heritage Tourism	46

Resources

Objective: To develop increased resources of all types.

San Antonio Needs and Supports Increased Resources

Resources are an essential ingredient in the implementation of any plan, and TCC will require a variety of resources for implementation of its objectives, over the next ten years. However, San Antonio's arts and cultural community is now, and has been historically, under-funded and under-resourced. Therefore, increasing resources of all types was identified by planning participants as an objective in its own right, to "raise the bar" of support and reshape the ecology of resources for the creative community.

According to the TCC public opinion survey, San Antonians are willing to pay higher taxes for the arts and culture. Two out of three respondents (66%) indicated strong support for an initiative to generate tax revenue for arts support if it meant they would spend an additional \$5 per year in taxes; 58% strongly support an additional \$10. Moreover, at the levels of \$10 and \$5 in additional taxes per year, respondents who strongly favor an initiative outnumber those strongly against it by 3 to 1.

Resources addressed in TCC include:

- Leadership
- Public and private funding
- Cultural facilities

Focus Leadership on Community wide Issues

The primary leadership need arising from the TCC process was to coordinate leadership to address community wide issues.

Planning participants included many experienced and effective leaders from the arts and cultural community, and their allies from other sectors. The missing ingredient appears to be the structure and agenda to focus their efforts on broad community issues that impact the arts and culture. Indeed, many expressed the hope and belief that the TCC plan would provide that framework and consensus for collective action.

"San Antonio has no Committee of 100 or other collaborative to look at citywide cultural issues."
Community Forum participant

As with community awareness, San Antonio's leadership issues mirror a national need. The Center for Arts and Culture 2004 report, *Cultural Policy at the Grassroots*, made recommendations for solutions to national issues that can be implemented in local communities. The recommendations all involve collective action on the local level to garner new leadership

resources for the task of addressing community wide cultural issues. The first recommendation of that report is to create a coordinating, non-governmental organization dedicated to the local cultural community, one that can lead in the areas of advocacy, public policy and communications.

Address Cultural Facilities Needs

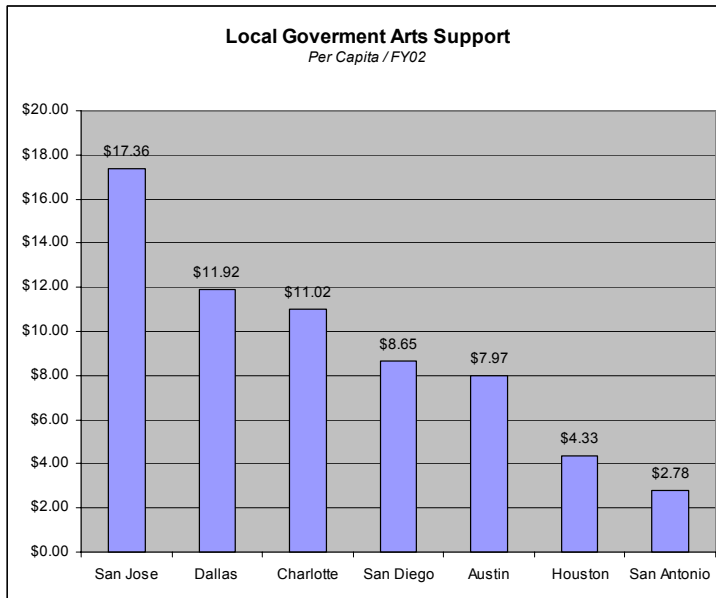
San Antonio has an extensive and attractive collection of cultural facilities and organizations. These range from historic renovations such as the Majestic Theater, to adaptive reuse such as the Southwest School of Art and Craft, the Carver Community Cultural Center and Blue Star Contemporary Art Center, to ambitious contemporary architecture like the Central Library, designed by Mexican architect Ricardo Legorreta. Participants detailed needs for additional facilities in under-served areas of the city and for specific uses, such as a performing arts theater suitable for symphony, opera and dance, and a potential museum at KellyUSA. In 1996, the City completed a community wide study of performing arts facilities. While few recommendations were implemented and the circumstances have substantially changed since that time, the study does help validate the general need for a broader array of cultural facilities.

However, one of the first and least glamorous needs expressed during the TCC process was the problem of deferred maintenance in cultural facilities. Deferred maintenance refers to building upkeep, such as repainting walls or replacing air conditioning equipment, that is delayed because of budgetary constraints. This problem highlighted San Antonio's primary facility issue—caring for the needs of existing facilities. There is no composite study quantifying the dollar amount of deferred maintenance, or the total value of desired and planned capital projects to improve existing cultural facilities. OCA does have strong anecdotal evidence of deferred maintenance among most cultural facilities, and several major capital campaigns are well behind schedule or on hold. It is clear that the magnitude of need for current cultural facilities is great. It is equally clear that current funding does not address the problem in a comprehensive manner.

The City does not currently have a capital funding program to address the needs of organizations occupying City-owned cultural facilities (see list, page 99). In fact, the City has a systemic problem of deferred maintenance and other capital needs for all of its real estate, not limited to cultural facilities, estimated in the billions of dollars. The lease agreements for City-owned cultural facilities generally transfer primary responsibility for facility maintenance to the user. As a result, all arts and cultural organizations must finance their capital needs through private funding, which poses special difficulties, as described in the next section.

"Fragmented is the one word that describes fundraising in San Antonio."
Fundraising professional

Increase Public and Private Funding



San Antonio's arts and cultural community is under-capitalized and has faced structural problems and trends that have prevented substantial change. In the realm of public dollars, San Antonio's per capita funding for the arts and culture (measured as the budget of each city's local arts agency budget) is substantially less than the national average, and far below the cities of Dallas, Austin and Houston. Of the 50 largest U.S.

cities, San Antonio ranks 26th, according to a 2003 study by Americans for the Arts. OCA's revenues derive almost entirely from the Convention and Visitors Facilities Fund (CVFF or Hotel Occupancy Tax). While these revenues have remained relatively constant over the past three years (an amount equivalent to approximately 7% to 8% of the CVFF), the total amount is inadequate to the needs identified through TCC. Recent cuts have diminished OCA's total arts grants to approximately the same amount as ten years ago, despite substantial growth in the city's population and the number of cultural organizations serving them. With no diversification of public revenues, San Antonio's arts and cultural community is unduly dependent on the state of the tourism industry.

Private funding presents a similarly limited environment. The number of local foundations and corporations that contribute to the arts and culture has declined in recent years. Total giving is down. In addition, fundraising experts note that family foundations are less oriented

towards the creative sector, in part because newer generations of family members have different community relationships and priorities. Also, some arts and cultural organizations lack sufficient fundraising expertise or capacity to conduct state-of-the-art development campaigns. And without a unified set of cultural priorities, each organization must make its funding case individually, without strong reference to community wide consensus on a cultural need.

"In San Antonio, there has been very poor cultivation of 2nd and 3rd generation philanthropy."
Fundraising consultant

One bright note is the recent formation of the Bexar County Arts and Cultural Fund, a unified arts fund that seeks to generate new private dollars for arts and cultural organizations, modeled after

similar programs in Cincinnati and other cities. This fund plans to begin fundraising in 2005, targeting workplace giving and other business contributions.

Resources Strategies

30. Develop a temporary new arts and culture committee, The Cultural Collaborative (TCC), to oversee implementation of the plan and take the lead on advocacy.

TCC should be developed from the membership of the TCC Steering Committee with the addition of other community leaders. To avoid duplication of services and competition for resources, TCC should limit its mission to the duration of implementation of the plan and not produce public programming.

To oversee implementation, TCC should conduct an annual conference to monitor progress towards implementation of the plan and evaluate and adjust the strategies as needed. The conference should include broad representation from different sectors of the community, as well as the boards of directors of San Antonio's arts and cultural organizations. The conference should also include resource tables highlighting San Antonio's cultural offerings.

To lead on advocacy, TCC should undertake a comprehensive, community wide advocacy initiative, as recommended on page 52. Advocacy should include partnering with the Bexar County Arts and Culture Fund, as recommended on page 68.

Lead Agency:	TCC Steering Committee
Begins:	Immediately
Resources Needed:	To be effective, at least part-time staff will eventually be required

31. Increase the annual budget allocation to the Office of Cultural Affairs for grant-making by \$500,000 per year during the first three years of the implementation of the plan, to an annual total reoccurring increase of \$1.5 million.

As noted in the planning context section of this report, San Antonio lags far behind comparable cities in the level of annual support for the arts and culture. In addition, the public opinion survey indicated a high level of public support for increased allocations to the Office of Cultural Affairs. This additional funding could come from a variety of sources. One logical source would be the Convention and Visitors Facility Fund (CVFF or the Hotel Occupancy Tax). OCA currently receives an amount equivalent to approximately 7% to 8% of CVFF revenues, while state law permits dedicating as much as 15% to the arts and culture. OCA's share was more than \$3.3 million in 2003; increasing it to 15% would have added approximately \$2.9 million more. This recommendation would allocate, by the end of the three-year phase-in period, an amount equivalent to approximately 12% of CVFF to the arts and culture. Additional increases beyond \$1.5 million, however, may be considered by

City Council as needs arise. One important advantage of allocating an increased portion of the CVFF is stability; these amounts historically are more predictable and, as a dedicated revenue source, would provide a greater assurance of continued funding. Alternatively, the City Council could consider other sources of funding, including allocation of additional support through the City's General Fund.

OCA's increased funding should be utilized to help fulfill its grant-making role to arts and cultural organizations. In addition, the Cultural Arts Board should review and revise funding guidelines to address OCA funding process issues raised during TCC meetings, including cultural equity, and to address other ways of implementing the recommendations of the plan.

In addition, regardless of how the percentage of revenues to OCA is increased, CVB should allocate funds from its own budget to fund the cultural and heritage program recommended by TCC.

Lead Agency:	CVFF Departments. Requires City Council action.
Begins:	2005/06, phased in over three years
Resources Needed:	Staff resources, \$500,000 increase per year (\$1.5 million total reoccurring increase per year)

32. *Develop a new, dedicated tax-based revenue stream for arts and culture through a joint tax initiative in collaboration with other community organizations.*

Going to the voters to create a source of dedicated tax revenues has been a successful strategy in communities around the U.S., including Denver (a seven county area), Salt Lake County and St. Louis. These revenue sources generate substantial amounts of annual funding and have transformed the environment for the arts and culture, providing a strong funding base that helps stabilize the community of nonprofit arts and cultural organizations. These initiatives are often based on coalitions of community interests, such as arts, natural science, parks and libraries. Packaging quality of life interests into one political initiative has been the most successful approach.

In San Antonio, both a sales and property tax initiative should be explored, in partnership with other community organizations, such as the San Antonio Public Library Foundation. TCC should provide the lead on advocacy in support of a voter initiative.

Lead Agency:	OCA in partnership with other organizations, such as the San Antonio Public Library Foundation. TCC lead on advocacy. Requires City Council action; may require Bexar County Commissioners Court action.
Begins:	2006/07
Resources Needed:	Staff resources; lobbying funds

33. Develop a capital grants program for arts and cultural organizations for deferred maintenance and capital projects of less than \$100,000.

This recommendation addresses smaller capital needs and parallels the following recommendation for larger capital projects. Grants for smaller capital needs should be made on a competitive, bi-annual basis on the alternate years from OCA's arts funding cycle, with funds distributed annually. Eligibility should be open to any nonprofit San Antonio arts and cultural organization operating a cultural facility, whether owned by the City of San Antonio, owned by the nonprofit or secured by a long-term lease. Asset Management Department staff should compile cost estimates for deferred maintenance in city-owned cultural facilities to assess the magnitude and type of needs.

OCA, in partnership with the Asset Management Department, should investigate potential funding sources, including the CVFF (Hotel Occupancy Tax), Community Development Block Grants, private funds available through the Bexar County Arts and Cultural Fund or other private resources, City of San Antonio General Obligation and/or Certificate of Obligation Bonds, private bonds guaranteed by the city, Brownfield grants or General Fund. It is possible that funding sources for this grants program will vary from cycle to cycle.

Also, increasing communication and coordination among private and public funding agencies about the capital needs of San Antonio's arts and cultural organizations will leverage greater funding.

Lead Agency: OCA and Asset Management Department, in partnership with Public Works Department, Housing & Community Development, Finance Department, Economic Development Department and Management & Budget Department. Requires City Council action.

Begins: 2007/2008

Resources Needed: Funding (see above); staff resources

34. Develop a capital grants program for arts and cultural organizations for capital projects in excess of \$100,000, such as construction, renovation and endowment.

This recommendation addresses larger capital projects and parallels the previous recommendation for smaller capital needs. Grants should be made on a competitive basis in advance of a bond election, with matching funds provided by the grantee. Eligibility should be open to any nonprofit San Antonio arts and cultural organization operating a cultural facility, whether owned by the City of San Antonio, owned by the nonprofit or secured by a long-term lease.

In the absence of, or in addition to bond funding, other funding sources should be considered, as listed in the previous recommendation. Also, increased communication and coordination about capital projects among private and public funding agencies will help to maximize and leverage funding and benefits.

Lead Agency: OCA and Asset Management Department, in partnership with Public Works Department, Housing & Community Development, Finance Department, Economic Development Department and Management & Budget Department. Requires City Council action.

Begins: 2007/2008

Resources Needed: Funding (see above); staff resources

35. *Promote the increase of private funding for the arts and culture.*

Private support of the arts and culture in San Antonio is relatively low and has been decreasing. To help encourage and leverage new and increased private funding, OCA should develop a quarterly forum for dialogue among both public and private funders to identify and address arts and cultural issues of community wide importance and assist with advocacy on these issues.

Also, TCC should coordinate support and advocacy in favor of the Bexar County Arts and Cultural Fund.

Lead Agency: TCC, private funders (foundations and corporations), OCA, Bexar County Arts and Cultural Fund

Begins: Immediate

Resources Needed: Staff resources

36. *Increase funding allocated to OCA for new staff positions and related program expenses.*

Implementation of TCC will require increased funding allocations from the General Fund or other sources to OCA to help assure that the agency can fulfill its role. This will include new staff positions and increased program expenses.

Lead Agency: OCA. Requires City Council action.

Begins: 2005/06

Resources Needed: \$70,000 for two new staff positions, plus related program costs, all specified in other strategies

37. Explore the development of a performing arts center in such buildings as the Municipal Auditorium or the John H. Wood Federal Courthouse in HemisFair Park.

The 1996 performing arts facility study and TCC participants identified the need for a proscenium theater with the technical capacity to accommodate symphonic and opera concerts, theater productions and dance. OCA should facilitate exploration of the potential for reusing the Municipal Auditorium, John H. Wood Federal Courthouse in HemisFair Park or other venue. It is anticipated that this facility would be the shared home of a consortium of organizations. Because of the large cost, this should be a long-term goal, one that will require a facility feasibility study to specify the requirements of the facility, location, potential users, management structure, funding and other issues.

Lead Agency: OCA and TCC. Requires City Council action; may require Bexar County Commissioners Court action.

Begins: 2006/07

Resources Needed: Staff resources and \$100,000 for a feasibility study

38. Explore the development of enhanced cultural uses of HemisFair Park, including a small (approximately 100-seat) outdoor amphitheater.

The HemisFair Park Master Plan identifies the opportunity to develop a small amphitheater behind the Henry B. Gonzalez Convention Center that can be utilized by both the convention visitors and the general public. In addition, tenant organizations in the Park include a number of cultural institutions and have expressed the desire to augment the cultural identity of the Park. Enhanced cultural uses, including facility and program development, may also serve the goals of the new cultural and heritage tourism program, since CVB seeks ways to move visitors beyond current tourist zones and the Park is adjacent to those areas.

Lead Agency: CVB, Parks and Recreation Department, OCA and Asset Management Department. Requires City Council action.

Begins: 2007/08

Resources Needed: Staff resources for planning

CROSS-REFERENCES

Other strategies that apply to the Resources objective:

<u>Strategy</u>	<u>Page</u>
24. Advocacy Initiative	52
25. Cultural Equity Policy	52
28. Public Art Master Plan	58